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his various acquirements, for he was well studied in all the literature of his age. If a critic found fault with one of his works when in progress, or if he were himself dissatisfied with it, he would at once destroy it, whatever pains it might have cost him. From these traits of character, and the bent of his genius, which leaned to the grand and terrible rather than the gentle and graceful, he has subsequently been styled the Michael Angelo of his time. It is recorded of him by Vasari, that he painted a head of St. Francis *after nature*, a thing, he says, till then unknown. It could not have been a portrait from life, because St. Francis died in 1225; and the earliest head after nature which remains to us was painted by Giunta Pisano, about 1235. It was a portrait of Fra Elia, a monk of Assisi. Perhaps Vasari means that the San Francesco was the first representation of a sacred personage for which nature had been taken as a model.

[To be continued.]

#### ABOUT TOWN.

BY "JEEMS PIPES OF PIPESVILLE."

Two weeks ago, some verses appeared in this journal, asking a Lady to take some "buds and flowers." The following reply has been sent to the author:

#### BUDS AND FLOWERS.

A reply to "Oh! lady take these buds and flowers."

And if I take the buds and flowers,  
And twine them in my nut brown hair,  
It cannot stay the fleeing hours,  
Which find them now so sweet and fair,  
But see them on the morrow droops,  
Although in every shining loop  
Of nut brown hair thy gift I wind.  
I would not have thee weave and bind  
A crown of roses on my brow;  
They wither fast as any vow  
Of love and truth; and e'en the rose,  
(More fair than any flower that blows,  
Whene'er her red leaves glisten through  
A shower of fragrant drops of dew,)  
Will pine the sooner in my hair,  
Removed from all her sister's fair,  
On hawthorne bush and violet bower.  
Oh! leave unculled each blooming flower,  
And give me naught of wordly things,  
Nor costly gems, nor glittering rings;  
Bestow instead a wealth of truth,  
And lengthen out the years of youth;  
They fly so fast, and darkling age  
Comes blurring o'er life's sparkling page,  
And night lasts longer than the dawn.  
Yet while I may I'll wander on,  
—And list the sweet toned, feath'ry throng  
That make the meadows ring with song,  
And then upon the jess'mine bank  
My voice I'll lit—my Maker thank  
For life. Beside the glancing lake  
Thy crown of buds and flowers I'll take,  
And bind them in my nut brown hair,  
And gaze upon my image there.  
And even as the moments fly,  
I cannot choose, but heave a sigh,  
To think that they, sweet wreath, must die;  
And all else, too, that's fresh and fair—  
Thy buds—thy flowers—my nut brown hair.

One of the items in a letter received from London by the last steamer informs us that Miss Eliza Newton, the "Prince Perfect" and pet of the Olympic, has been offered engagements at three of the principal English theatres; but has refused accepting any—preferring to return to the land of her adoption. This charming and popular actress leaves, in the steamship Atlantic on the 3d of September, the port of Southampton for this great, gorgeous and fascinating city. So, get your bouquets ready, gentlemen!

A little scene occurred last night in a saloon in Broadway, that affected me strangely. I was thirsty and indulged in a little "cool lager." A blind man, led by a little girl, with the usual appendages of tin cup and dog, came down the steps; I dropped a few pennies into the cup, at which the girl mildly said, "Thankee, sir," and the dog—standing on his hind legs, and placing his fore paws on me—licked my hand! I looked surprised, when the little girl said, "He likes you, sir. He knows when anybody gives anything to father. He's such a good dog, sir;" and I thought of the line in Trowbridge's poem:

"What a pity, sir, that dogs can't talk!"

There are some queer letter-writers in this world. Here is a *verbatim et literatim* copy of one I picked up in Nassau street last week, which I herewith transcribe, leaving out, of course, the names. I think its pretty rich and racy.

NEW YORK, Aug. 6, '66.

DEARE ANNA: I cannot mak out why you doant rite, as their is no feer of anny body seeing it, and you say your Muther and Farther is gone out of Town, and I cood cum to the House, behind the back garden worl, or Thru the Bass-mint, with out anny won seeing me, witch I'm sure of. There is no feer, Deare Anna, I ashure you. Oh! I fel so bad arfter I et them peeches, an clams to Coney Island. Did you? An will you set by the Winder, with the bline harf shut, whitch I will no if you are in by it. Ill cum at 8. If I cen get orf from the Stoare, and Doant pleas, hav enny boddy there but me, as I hav lots to tell you of. I doant think mutch of Sis Barker she's fooling round 2 fellers, and doesn't Kare too sents for eether.

Now be shure to be to the Winder.

and I am yeur affekshunet Luver,

HARRY.

#### MUSICAL GOSSIP.

Bohemia's provincial government has given the Landes theatre manager three thousand florins to compensate for his severe loss by unfavorable surroundings there, i. e., Prussian troops.

Adelina Patti left Gye's opera and London, July 30th, for Homburg, to sing in a concert at the Kursal. Maurice Strakosch could not arrange operatic performances for Adelina in Vienna as war engrossed all interest there and music, except military, attracted very slight notice.

The London *Musical World*'s correspondence from that besieged city, prefaces comment upon musical doings there with dismal notes about war's disturbing influence, and then remarks that Herr Zottmayer, from Prague's theatre, appeared in Gounod's "Faust," not to gain a permanent engagement, but in star fashion, and sang with an exceedingly modest voice, while his acting reminded one of provincial education.

His respectable performance gained some applause, with a recall after that opera closed.

Mlle. Dustmann is described as fat, fair, and forty—an exceedingly amiable. Gretchen—while Herr Mierhofer begins to make a very good Mephisto, which is not astonishing, for he is a very clever artist, and any one, who nowadays, when he has so many models before him, is not capable of catching the diabolical, element or in fact of playing the very devil, would most decidedly not possess the slightest qualification for playing a brilliant part anywhere.

Mlle. Benza as Siebel, screamed at the poor little flowers in about the same fashion that an energetic corporal would roar at his men to make them fall in. The house was but moderately attended.

The Conservatoire examinations were progressing with extremely gratifying results.

Mecklenburgh has inaugurated a new concert hall, which is described by that journal's correspondence as a fine building well adapted to its purpose, simply but tastefully decorated, lit with gas, accommodates some 1400 persons, is located near the Wallgarten close to shady green foliage and beautiful flowers beside a nice Restaurateur. Visitors to its inauguration ceremonial were greeted at the railway station with music, cheering, firing small mortars, welcomed by Herr Jantzen, a cathedral dignitary, then put into rehearsal work, or to recreation in the Erbgroßherzoz and Wallgarten. The force assembled to perform on that occasion numbered 273 vocalists and 85 instrumentalists. "St. Paul" created a profound sensation at the first concert that oratorio having been introduced to Meeklenburgh by Mendelssohn himself, and the performance being highly creditable to all concerned for a performance after but one rehearsal. Messrs. Gunz and Hill, Mlle. Hausen and Mlle. Roske-Lundh, were much applauded in the solos. The orchestra had special honor at the second Concert for Schumann's B flat major Symphony the grand Leonore overture, magnificently executed. Hiller's "Hymn to Night" went off well, and he got an ovation as conductor thereof; nosegays, flowers, vociferous cheers, applause, recalls, &c., attesting his enthusiastic regard there.

After "The Creation"—third part—was performed the Grand Duke honored the soloists with personal notice, and the ladies with valuable bracelets, to attest his great satisfaction with their performance. The last concert had more auditors because it included F. Hillers' performance of Mozart's concerto in D minor, and interesting selections of popular music.

A grand banquet, in which 300 or 400 persons assisted, toasted, and speechified—F. Hiller being distinguished for his speeches; and proving that he is equally gifted in oratory as in composition of music and writing graceful and elegant essays—also took place, and because foul weather prevented the proposed illumination of the ramparts, a grand ball came off in the new Concert Hall, in which F. Hiller took his turn at playing accompaniment.

Ullmann announces that his grand project of a Popular Concert series next winter at Vienna, is defeated by Prussian interference with Austrian supremacy in Allemania, and his engagement with Carlotta Patti, which runs for a year to come, must be worked out in France, but he does not state who are to assist her in that work.

The *Musical World* says Mr. Bateman has already engaged, beside Parepa, the following artists, Farranti, a very popular buffo, Levy the cornet player—who is also engaged for Mellon's promenade concerts at Covent Garden—Rosa, Signor Ferranti, a basso baritone, Brignoli, and J. L. Hatton as conductor and accompanist. Further arrangements yet remain to be promulgated.

The concerts in Steinway's Hall will be continued on a scale of the greatest attraction—without interruption—till the spring.

No mention is made of English Opera and we infer that Mr. Bateman has relinquished it.

Mapleson ran his cheap opera season to Aug. 11th. In his closing week, "Oberon," "Il Trovatore," "Der Freischutz," a *pot pourri* from three operas, and "Norma," were given.

Santley had a benefit August 6th, taking his great role, "Il Conte di Luna."

Alfred Mellon's concerts at Gye's opera house, began August 6th, with a band of 100 players, and Mmes. Liebhardt and Krebs, Master Bonnay, H. W. Hill, Winterbottom and Wieniawski as soloists. Meyerbeer's unisonal prelude was given by 58 performers, Mlle. Liebhardt sang Giuglielmo's new ballad, "The Lover and the Bird," composed expressly for her, "and the usual instrumental sensations or grand performances were given in excellent style. All for one shilling, except in Dress Circle, which cost two and one-half."

The Crystal Palace company had one more great popular ballad concert in which Sims Reeves promised to sing three songs, and visitors could see a grand illumination besides. All for one shilling.

English Cathedral managers have a queer way to gauge voices for their choirs. For example we notice a large advertisement for a tenor singer in Durham Cathedral who shall pass muster at trial on two days in that edifice. Applications, testimonials, and inquiries must be addressed to E. Peel chapter clerk and registrar to the Dean and Chapter of Durham before Sept. 14, the appointment to be made a fortnight after. No one aged over 25 years need apply, but travelling expenses will be paid to all candidates. Organists are often tried in this manner, and so English churches get the best available talent by repudiating personal influence and giving merit precedence over intrigue or diplomacy.

The *Musical World* reviews "Le Nozze di Figaro" as performed at Mapleson's and Gye's opera houses quite fully. Ardit is sharply lectured for liberties taken with Mozart's score, but given full credit for excellent preparation for that opera. Titiens is highly praised for vocal and dramatic excellence in the Countess' role, so is Trebelli for Cherubino's role. Sinico for Susanna's. Santley considered to show great improvement, and his singing equal to even Tamburini in his prime as Count Almaviva, while Bettini, Gassier and Bossi have much laudation and both orchestra and chorus are praised unreservedly. That critic was perfectly satisfied with the substitute which Mapleson offered for his promised "Donna del Lago." As to Gye's company in that opera he remarks, it was for the most part, admirably played and highly enjoyed by crowded audiences. The ensemble was singularly good but in a purely dramatic sense Mme. Lucca's Cherubino was the most remarkable assumption, that critic never having seen a more original, saucy, piquant, and life-like Page. Her singing is there marked by a peculiar depth of sentiment. Mme. Sherrington's singing is warmly eulogised, so is Mlle. Artot's "Countess" for both vocal and dramatic excellence. Graziani is judged to be out of his element as the Count, and Faure, though he sings with wonderful spirit, is a most dry and formal show as Figaro. Orchestra and chorus did their part admirably, but Costa is chided for unpardonable liberties taken with Mozart's score.

In reviewing Gye's season he says Morensi was received with favor in several parts, giving most satisfaction as Lady Roeburg, and though she has much to learn as a singer, her reappearance next season will be generally welcomed.

He regrets not to have witnessed Patti's promised "Dinorah" and "Ninetta" and "Elvira"—I Puritani—and Vilda's "Alice"—Roberto "il Diavolo." He thinks Vilda bore off the palm for new comers, but should have commenced ten or fifteen years earlier to sing.

From intimations by London journals we should infer that jealousy raged wild in Gye's opera between his very numerous *prime donne* even to its latest moment, when "God Save the Queen" was

sung, as more than one desired a solo in that wind up performance and Mme. Sherrington held exclusive possession of it, although Artot stood behind her, ready for a chance, which she did not get.

Patti is reported to have been terribly excited about Lucca's immense success in Cherubino's enacting and music, so much so that anodynes were employed to soothe her enraged spirit.

The rumor is revived that Patti meditates exchanging her position in opera for a noble alliance made brilliant with a coronet. We doubt that rumor, because Maurice Strakosch has not as yet exhausted that mine of wealth so zealously worked to his great advantage.

Organists cannot have very large salaries in England, if the advertisement for such a functionary at St. James-Parish-Church at Clerkenwell be a fair indication. The salary there is stated at £40. per annum for playing twice on each Sunday and "occasional" evening service in addition.

Moscheles' concert at St. James' Hall, London, to benefit sick, wounded and sufferers of all nations in the present war, proved a brilliant success in all respects, for the attendance was very large, all the performances were excellent, the enthusiasm remarkably great and nearly five hundred pounds sterling was realised for its benevolent purpose, as reported. Moscheles played with nearly all his wonted fire, spirit and strength, going through a long programme with unfaltering energy. He played on an Erard piano-forte, the Etude from his own "Reconciliation"—Op. 95, numbers in D minor, A flat and G major from his first book of Studies, variations of his own upon the "Harmonious Blacksmith," differing in all essentials from Handel's celebrated twistings of that subject, extemporised at great length upon themes from the last three movements of Beethoven's C minor Symphony, mixing them up with "See the conquering hero comes," in honor of Count Bismarck, then being recalled, played two later Etudes, including up with a *pizzico di bravura*. He accompanied Parepa in two—"Leider-Massage" and "Spring song"—written by himself, then with Otto Goldschmidt, Halle, and Benedict, he played concertante composed by himself for four performers on two pianofortes, called "Les Contrastes," and the overture, to Cherubini's "Anacreon," was played in like manner by the same parties.

Parepa sang to Benedict's accompaniment "Du village voisin" from "Le Serment," and his "Bird that came in Spring" the latter to excuse Mlle. Artot's inability to appear on that occasion.

Jenny Lind sang "Und ob die Wolke," from "Der Freischutz" to Otto's accompaniment, and repeated half of it in answer to a rapturous encore, and "Ma la sola," from "Beatrice di Tenda," which being a sensational bravura, has ever been a favorite with her, although not invariably given with pure intonation.

The *Musical World*'s critic concludes a notice of that grand concert by this expressive remark: "The audience were beside themselves" but as he indicates no frenzied acts beyond rapturous applause of Jenny Lind, it may be supposed that madness, if it ruled in that concert, had some method in manifesting its effect.

Alfred Jaell and Mlle. Frautmann—two celebrated pianists—propose to play a grand duet of their own composition shortly, matrimony being its exciting theme.

Morini is named among Mapleson's engagements for next year, but as the same report was started last Spring in reference to his engagement for Mapleson's season just concluded, and he did not appear, doubts may be entertained whether that Spanish celebrity will really show at Her Majesty's Theatre in 1867.

Chorley remarks upon Adelina Patti thus sweetly: "It would be difficult to sing better than Patti does at present. Her voice has gained a consistency which it had not in her first days of success, and is literally younger

than when the world admired its freshness. Her artistic value was first really displayed in Costa's little maid, Naaman, a part which has no small executive display, but relies upon expression and no copying as in "La Sonnambula," or "Lucia" would avail. He continues that estimate by praise of her first act in "L'Etoile du Nord" as confirming her command of executive display, and then breaks out in ecstasy about her garden scene in "Faust," after premising that Carvalho was his ideal of Marguerite in that opera. It would not be easy to overestimate the sweetness, elegance, and dramatic abandonment, yet artistic self-control, and nice perception of tasteful making up, which avoided hair coloring, that she exhibited. Better played that act could not be in his opinion, and Mario's equal in "Faust" he never expects to see. He considers "Le Nozze" not thoroughly dramatic, but the apotheosis of sentimental expression is there shown. It has but three bits of real comedy: Figaro's "Sivuol ballare," "Non piu andrai," and Susanna's "Vente," but admits the music to be delicious. He objects to modern transposing of Cherubini's music into contralto, and thinks Gye's cast of "Le Nozze" stronger than Mapleson's, and Mlle. Artot a far more accomplished singer than Mlle. Titiens, Mlle. Sherrington a better voice than Sinico, Lucca as cut out for Cherubino, Faure as one of the most brilliant actors who can sing, who is left upon the operatic stage; that Santley has yet to acquire the subtle refinement in stage demeanor. He praises Cuisin's Hymn at Princess Helena's wedding as fairly good, and intimates that a new opera will be written expressly for Adelina Patti by Costa. He thinks Lucca vulgarized the Page's impassioned music, that Mme. Sherrington progresses as an actress with every new part, that a better Figaro than Faure can hardly be imagined, that Graziani has small idea of demeanor or character, but his voice has a charm which tells; and Gye's late season was one of the many apparent managerial caprices, many broken promises, and many excellent performances.

La France *Musicalle* quizzes Lucca on her travels from London toward Germany, and jokes Prussian soldiery in that respect.

The festival at Nancy netted 20,000 francs; one-half to musical artist's society.

The grand organ at St. Jacobin, Hamburg, is reported as renovated by M. Vohlein.

"L'Africaine" has been parodied at Vienna. Litoffl got six thousand francs damages from Carvalho de Le Lyrique, for non-performance of a work by him, there promised.

Marie Cabel recently vibrated between Vichy and Aix for musical performance.

The *Review* praises highly Moschelles' playing at his benevolent concert as wonderful in execution and physical endurance, equal in all respects to his great achievements when a young man, although he is now 75 years old.

The Cecilia Choir, under Mr. Cutler's direction, propose to give oratorio, glee, and madrigal performance in good style. He purposes to have 100 voices in these choral and glee performances during the coming season.

English opera may be heard at Le Theatre Francais during the early autumn season, if all go right, meantime.

The New York Teutonia Mannerchoir held a very pleasant festival at Falk's Garden last Monday evening. A large assemblage enjoyed their singing, war tableaux—admirably presented—and the usual dance arrangements were freely participated in.

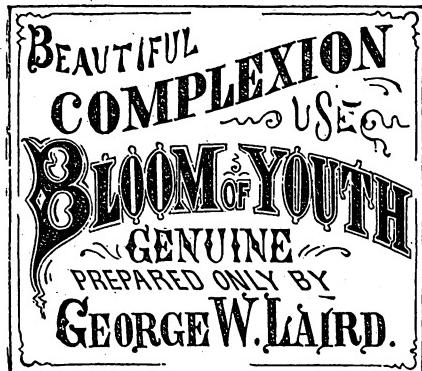
Biachi is reported as preparing for another season of Italian Opera in Mexico city to commence some time next October. His brother passed through New York several weeks since en route to Europe in quest of vocal material for that enterprise.

Mr. Grau is reported as relinquishing Italian Opera, and transferring his engaged or lately engaged artists to other parties, so that Ristori's

grand dramatic career may have full scope. Some of his late company appear in opera at Le Théâtre Francais in Fourteenth Street this week, Orlandini and wife among the number.

There is projected by Carl Auschutz, in conjunction with other German musicians, a grand Conservatoire, in which high grade music shall be taught in style equal to Leipsic's former glory. If that scheme be put into practical effect, this city will have no less than three conservatoires and their agglomerated results in educating New York's young idea, music-wise, should be wonderful.

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